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peculiarities of the "modern house," as illustrated and described by M. Sandier. The love of harsh forms leads him, and many others of his nationality, to chop and carve the woodwork, necessarily straight-lined enough, into triangles, quadrangles, angles re-entrant and salient, and to arrange draperies throughout in stiff and broken folds. Over-elaboration of detail and a strong tendency to scatter shining and glittering surfaces everywhere are also to be charged against it; but at least a certain movement of thought is visible in it, and, as we have already said, a moderation in color which it would be well for American decorators to emulate.

ROGER RIORDON.

HINTS ABOUT ART GALLERIES.

"A MUSEUM, which for architectural reasons cannot be sacrificed, demands high ceilings; but it is admitted now that, apart from this consideration, the ceiling of an art gallery should be low," said Mr. Henry O. Avery, the architect and decorator of the new Ortgies galleries. "Low ceilings are better for the light; they render picture viewing not a task but a pleasure, and give to the rooms an appearance of comfort."

"What are the heights of the different galleries in New York?"

"The Lenox is 40 feet; the Academy, 22 feet; Goupil's, 21 feet; Yandell's, 24 feet, and Lanthier's, 22 feet. Fifteen years ago the ceiling of the Avery Gallery was lowered to 16 feet."

"In galleries like these new ones of Ortgies, will the proportions not demand greater height?"

"No; because the site allows for three large galleries on the ground floor. Their height has been carefully considered with reference to the proportions of notable galleries abroad, and 16 feet, while it will not be out of proportion for the size of the rooms, adapts the galleries to another important use, which I will explain: Some works of art can be shown to better advantage in a small room than in a large one, and sometimes there is need of classification for purposes of exhibition. To this end the large galleries will be provided with dwarf partitions that can be swung from the walls and bolted in the centre. The Academy of Design, I believe, has the only example of such dwarf partitions in this country. This is in its large west room, and was removed during the last exhibition for the first time in many seasons. It, by the way, is an advantage that may be commended for the single large galleries to be found in the smaller cities, where more contracted spaces are sometimes desirable."

"How do you divide the height of your wall space?"

"Above the wainscoting, which will be of ebony, there will be but two lines of pictures; so, you see, there will be no 'skying.' The elliptical cove will be retained, because it has been universally adopted after many experiments and failures. It casts the minimum of shadow and reflects the maximum of light. Flat and square ceilings have never proved successful. A prominent gallery in this city has been placed at great disadvantage by its flat ceiling, introduced to set off some decorative scheme; there is rich carving on the ceiling and a very beautiful frieze. But the flat ceiling obliterates the details of the carving and obscures the frieze by its shadow."

"But is an art gallery the proper place to introduce a decorative scheme?"

"The less decorative work in a picture gallery the better. The most celebrated private art galleries of Paris and London have returned to simplicity. The Georges Petit galleries of Paris are a model of quiet dignity."

"How will the cove be treated?"

"It will rise with a graceful line from the walls up to the ceiling, containing the dome light of the skylights, and will be overlaid with tints of old gold, but in no pattern. The motive of the decoration—if one may use the term—is gold and black—ebony being the wood best adapted to an art gallery. Gold and black are diametrically opposed in feeling; but these will be reconciled by the tinted wall-hangings of heavy corded reps. As this reconciliation, however, is still in the experimental stage, we will not speak too definitely about it."

"Has the question of lighting the art galleries been determined?"

"In theory, yes; in practice, no. Electric light was given an official test in the Salon for one season. The report of the French authorities was unfavorable from an artistic, and, consequently, the chief point. The only advantage was in the economy of heat."

"Remembering certain crushes at art exhibitions, I feel that to be a great advantage."

"Proper ventilation is not, by any means, out of the question. There is a system of patent skylights which can be opened to the air instantaneously or gradually by an ingenious system of cogs. By the arrangements prepared for heating, hot and cold air are admitted at the bottom together. Ventilators are inserted by the side of the registers; the heated air will certainly rise and seek the skylight openings, and whether the vitiated air rises to the top or falls to the floor, its exits are provided. This provision for ventilation is very important, for it allows for the proper use of the gas in lighting, which will be kept in the galleries."

"Where else could it be placed?"

"Behind the dome light, as was done in the R. L. Stewart Gallery, to avoid the excessive heat."

"The dome light is distinct from the skylight?"

"Yes. All galleries are lighted by a skylight. But the direct sunlight which the skylight admits needs to be regulated. It is too intense. It needs at once to be concentrated and to be diffused. For a long time it was considered that the inner light was superfluous, that the structural frame that supported it cast shadows. That was proven erroneous. No gallery light is now considered perfect without it. To show how necessary it is,



MOTIVE BY LEROUX, ADAPTED FOR A STAINED-GLASS WINDOW.

as you have probably observed, in galleries where it is not permanently provided, frames covered with Chinese silk, linen or muslin are stretched. These answer the same end—the softening and diffusing of light."

"Dome light gives an incorrect impression."

"That is the technical term. It is a flat dome—in fact, merely an inner light. It should be of plain, ground glass. There have been several attempts to improve the fashion of decorating dome lights; but, artistically, this is a mistake. Even 'bulls-eyes' confuse their light by casting counter-rays. I should add also, for the benefit of visitors to picture galleries, that the dome light prevents draughts, which are as objectionable as heat."

AN EXHIBITION WINDOW.

A FINE stained-glass window, manufactured by the Tiffany Glass Co. for Bradstreet, Thurber & Co., of Minneapolis, has just been completed, and will be shown at the Minneapolis Exhibition. It is intended for a stair-landing, which accounts for its large size and nearly square form, it measuring five by six feet. The subject is from the celebrated picture of the "Vestal" in the Corcoran Gallery, at Washington (illustrated herewith), adapted to stained glass by one of the artists employed

by L. C. Tiffany & Co. The single figure of the Vestal stands by the side of a stream in front of an altar laden with fruits and flowers, and holds up the sieve, from which, as the story goes, the water refuses to run, thus miraculously testifying to her innocence of the charges made against her. There is an architectural background of two rows of pillars with a marble balustrade uniting those at the rear, the space above being open to the sky. The figure is thus relieved partly against the bright blue sky, partly against the russet tones of the weather-beaten marble. The draperies are green for the under-garment, blue for the veil, a fold of which is gracefully drawn over the back of the head. The execution is, as usual with this firm, unexceptionally good. The greater part of the composition is in mosaic glass of the best American make, enamel paint being very sparingly used except on the face and hands.

LESSONS IN TAPESTRY PAINTING.

II.

AT the conclusion of my remarks last month we had arrived at the stage when the actual business of coloring commences. We will suppose the work laid out to be the painting of a large-leaved begonia for the back of a chair. The study given in the supplement; for china-painting, will answer very well. Indicate the design on the canvas by means of transfer paper or pouncing. Select a small chisel-shaped brush, and, with the brown red, go over the whole outline firmly and clearly; keep it as fine as the brush will allow and darker than necessary when finished. Let the brush be well filled with color quite undiluted. This outline is intended to be rather conventional in treatment, for all the niceties in drawing must be strictly and intelligently adhered to. In tracing and transferring a design it is easy to lose its characteristics; but these can easily be restored in the outlining. You cannot correct mistakes in color.

When you have finished the entire outline leave it to dry. In the mean time mix your tints ready for painting. In order to appreciate the true value and depth of color available in the dyes, it is a good plan to try them, for reference, on a spare piece of canvas. Scrub a little of each color quite pure well into the texture; you will find a great difference in them when perfectly dry. It is not at all difficult to get used to this in the working. Some pieces of canvas should also be kept handy for the purpose of trying the mixed tints, which otherwise may mislead you. Prepare some medium, according to the directions already given; it is more convenient for use if put in a glass which has a lip to it. For the dark shade of green mix raw Sienna with Prussian blue; put enough of the former to keep the tint warm; add also a very little of the liquid medium. Next mix the darker chrome with a dash of Prussian blue and rather more medium. For the pale shades use springtime green and light chrome in different proportions and diluted more or less with medium. These will constitute the yellow shades. For the lightest parts a cool blue tint is wanted. Turquoise blue, a good deal diluted, answers the purpose; but a similar shade can be obtained by mixing a little cobalt blue with plenty of liquid and a mere touch of neutral tint. Two or three shades of bluish tints must be mixed. Keep your brushes separate for the two sets of color, and also use different ones for light and dark shades. Have a glass of water by your side to rinse them in and some soft white rag.

The outline being dry—to dry thoroughly it will take at least an hour or two—begin by scrubbing in the palest blue tint for the cool lights. It will be well at first to leave the highest lights untouched; they can easily be broken at the last if needful. Your brush must be well filled, and the tint absolutely scrubbed in; otherwise it will dry spotty and weak. When you have covered the broader lights, use the next tint at once while the first is wet; by this means they will blend and impart a delightful mystery to the shading. When the blue shades are laid, the work must be allowed to dry again; otherwise the yellow and blue greens will run into each other and make the whole thing monotonous.

The great secret of painting foliage effectively is to avoid monotony. For this reason it is well to introduce a withered leaf painted entirely with chromes, raw Sienna and brown red. When the blue greens are dry, proceed as before with the yellow tints; some touches of pure pale chrome in places will tell well. Begin with the lighter shades, starting a little way over the part already painted. As you approach the darkest parts, put